



JOHNSONIAN NEWS LETTER

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SOME NEW BOOKS

In 1938 Geoffrey Tillotson was one of the leaders in the new critical appreciation of the art of Alexander Pope. Now he has brought out a sequel, or complementary volume, Pope and Human Nature (Clarendon). In this one he discusses the chief themes and ideas in Pope's poems, whereas his first book was largely devoted to his poetic technique. As the reviewer in TLS commented, taken together the two books "form an indispensable guide for the serious student." Some of the material in the new volume has been in print before, notably in a top-notch article in the Sewanee Review, but there is much that is fresh, and even that part which is familiar has been reworked into the larger context. Although there are places where some readers may think Tillotson is writing around his topic, the total effect of the book is stimulating and provocative. It should be given a prominent place on your shelves.

Irvin Ehrenpreis, too, has gathered together some previously published articles and combined them with even more that is new in The Personality of Jonathan Swift (Methuen). Not intended as a complete study of Swift, it is merely a discussion of certain controversial points in the Dean's career. Ehrenpreis's complete life of Swift still remains on our list of eagerly-desired works. Of the older portions, the most controversial is what is now Chapter V on Gulliver's Travels. Here we must confess that we are not wholly convinced. But we welcome the reprinting of his discussion of the "Little Language" in the Journal to Stella, and of the patterns involved in Swift's relations with women. In the new material there are important comments on obscenity in the poems, and on the false interpretations that have been current about Swift's last years and his so-called madness.

We believe that Swift scholars will also welcome Kathleen Williams' Jonathan Swift and the Age of Compromise (Univ. of Kansas). Despite the efforts of many sober biographers and critics, Miss Williams argues, there still lingers a picture of

Swift as misanthrope and neurotic, with the result that the meaning of his major satires has all too often been distorted. She has therefore avoided over-emphasizing Swift's random remarks and the more sensational aspects of his personal life and has examined his major and minor works themselves in relation to the ideas, attitudes, and literary methods current in his own day. Swift emerges from this study as a responsible moralist who was fully aware of the complex, transitional nature of his times, and who tried to steer a course between the extremes of Shaftesbury's optimism and Mandeville's cynicism. In her last three chapters Miss Williams interprets the major satires as exposes of such false simplifications and as attempts to call attention to the real conditions of life. Though some may feel that her thesis is not intellectually exciting, we think that this book will be rated high for its sane analysis and sound scholarship. Together with Ehrenpreis's work, it will provide much for Swiftians to mull over.

For those who delight in colorful biography, we heartily recommend Louis Kronenberger's Marlborough's Duchess (Knopf). The fabulous careers of Sarah Jennings and her remarkable husband are brilliantly retold in an engrossing narrative. There is no need to stress the fact that Kronenberger's style is full of wit, and that he is always entertaining. Only in the latter portion of the book, when so much of his material must be static, may the reader's delight flag. But this is not Kronenberger's fault. Sarah lived too long. Obviously the book is not designed to be a work of reference, but for good reading it would be difficult to match.

In our last issue we promised to say more about John Robert Moore's Daniel Defoe: Citizen of the Modern World (Univ. of Chicago). Moore's purpose, as the sub-title indicates, has not been to trace in chronological order the minute details of Defoe's life, but to emphasize his relations and contributions to the worlds of politics, religion, economics, and literature. The book is therefore divided into twenty-six (often largely self-contained) chapters, each of which discusses a major activity or episode in Defoe's bewilderingly varied career. Moore has been indefatigable in his research: he has examined the life and times of his subject with an eye always on detail and has drawn upon the latest additions to the canon as well as upon new documents and autobiographical fragments. We leave it to those better versed than we in the intricacies of Defoe scholarship to decide upon the truth and the value of this new material and upon the way in which it has been handled. There can be little doubt that with such a great deal of material to be evaluated, the book will excite more than one lively debate. Some readers may feel that Moore has given Defoe a bit too much credit for "firsts" in social history, psychology, sociology and economics. And others may feel that at times the figure of Defoe becomes somewhat shadowy behind the bulk of detail. We

ourselves would have preferred to see some of the material relegated to appendixes. But these reservations should not be allowed to overshadow Moore's contribution in bringing together a wealth of information. The Chronological Outline of the times and places of events in Defoe's life should prove indispensable to scholars.

We were delighted to read The Sister Arts: The Tradition of Literary Pictorialism and English Poetry from Dryden to Gray (Univ. of Chicago), in which Jean H. Hagstrum uses the methods of the literary historian and critic to examine the pictorial imagery of poetry and the tradition out of which it grew. In Part I, which traces the meaning of the Horatian formula ut pictura poesis from its origin in classical antiquity through the Christian era, the Renaissance, and the Baroque to eighteenth-century neo-classicism, Hagstrum brings into play an impressive knowledge and a discriminating mind. One leaves his discussion with a firm understanding of the relationship of the iconic and the verbal arts, rather than with the dissatisfaction so often aroused by studies of interart parallels in the Geistesgeschichte tradition. Of more immediate interest to those in our field is Part II, in which are discussed eighteenth-century critical modifications of the pictorial tradition and its relation to the work of Dryden, Pope, Thomson, Collins, and Gray. We wish we had space to say more about this thoroughly fascinating book, but must be content to recommend it as a valuable corrective to the work of Elizabeth Manwaring and Christopher Hussey, and to those studies which still insist, whether consciously or no, upon treating the eighteenth century as a happy hunting ground for evidences of the "new romanticism."

Robert Gale Noyes has written a sequel to his earlier study of the attitudes of eighteenth-century novelists toward the plays of Shakespeare. With the title The Neglected Muse: Restoration and Eighteenth-Century Tragedy in the Novel (1740-1780), his new book has been published as Volume XXIV in the series of Brown University Studies. Based upon a survey of about 750 novels published between 1740 and 1780, the book discusses the attitudes of novelists toward tragedy and its presentation, by examining relevant episodes in their work. It is filled with quotations from well-known and long-forgotten novels alike, testimony to the novelists' enduring interest in the drama. It should prove to be valuable as an index of changing tastes.

Other new books to be mentioned: J. Bronowski, ed., William Blake (Penguin); Willard Connely, Laurence Sterne as Yorick (Bodley Head); R. A. Knox, Literary Distractions (Sheed and Ward) — contains an essay on Johnson; The Guildhall Miscellany. No. 9 (The Library Committee, Corporation of London) — discusses eighteenth-century industry, finance, art, domestic life; Percival Hunt, Samuel Pepys in the Diary (Univ. of

Pittsburgh); Donald McCormick, The Hell-Fire Club (Jarrolds); Donald Davie, ed., The Later Augustans (Macmillan) -- an anthology of the longer poems of the later 18th century; Basil Willey, comp., Essays and Studies, 1958 (Transatlantic Arts) -- contains an essay on "Swift: The Metamorphosis of Irony"; S. C. Carpenter, Eighteenth-Century Church and People (J. Murray); Herbert Davis, ed., The Prose Writings of Jonathan Swift, Vol. XIII (Blackwell); Carola Oman, David Garrick (Hodder).

JOHNSON AND BOSWELL NOTES

Just why Hesketh Pearson thought he should write another popular study of Johnson and Boswell (Heinemann) is difficult to guess. Perhaps it was merely that he was intrigued by the idea of trying a dual biography. He certainly has little to add for Johnsonians or for those who have any knowledge at all about the Johnson circle. He takes what he wants from the standard sources and fashions it into a pleasant narrative, but without any particular contribution of his own, either in style or understanding. And there are places where he is outrageously wrong. Not even the most ardent Piozzian would claim that Mrs. Thrale's memory was more reliable than Boswell's. A shocking opinion indeed! Certainly he is throughout very unfair to Boswell, as are so many modern critics. How much we do need Fred Pottle's promised biography!

Jim Clifford writes that London Johnsonians had a busy time the second week in December. On Tuesday, the 9th, there was a meeting of the Governors of Johnson's House in Gough Square and in the evening a meeting of the Johnson Club, where there was a discussion of the new Johnson edition. On Saturday at noon a wreath was laid on Johnson's grave in Westminster Abbey and in the afternoon there was a meeting of the London Johnson Society, at which Sir Sydney Roberts read a delightful and penetrating paper on The Rambler.

The first review of the Diaries, Prayers and Annals in England have been admirable. In the Daily Telegraph Kenneth Young was enthusiastic, and in the Sunday Times Raymond Mortimer, in a lead review, called the work "superb." The editors, he insisted, "seem impeccable," and the whole volume he found very moving. "We love him better than ever before."

Professor Magdi Wahba (27 Hod el Laban, Garden City, Cairo, Egypt) is going ahead with plans for a bi-centenary tribute to Rasselas, to be issued by the University at Cairo next year. He is welcoming contributions from Johnson scholars all over the world. We look forward to his collection with great interest.

On November 25 Professor Bonamy Dobrée spoke on biography "From Walton to Boswell," the second in a series of lectures given by him at Gresham College under the general title "Biography: The Subtle Art."

At the Northeastern Ohio English Association annual convention at Hiram College (Ohio) on November 1, Warren L. Fleischauer (John Carroll Univ.) delivered a paper entitled "Was Samuel Johnson Utterly Wrong, Then, About Milton's Lycidas?" in which he defended Johnson against the usual charge of critical obtuseness.

The following articles should be mentioned: Robert C. Fox, "Dr. Johnson, Bishop Wilkins, and the Submarine," N & Q for August; Charles Garton, "Boswell's Favourite Lines from Horace," N & Q for July; D. J. Greene, "Johnson and the Harleian Miscellany," N & Q for July; Gwin J. Kolb, "The 'Paradise' in Abyssinia and the 'Happy Valley' in Rasselas," MP for August; Edward Ruhe, "Birch, Johnson, and Elizabeth Carter: An Episode of 1738-39," PMLA for December; F. V. Bernard, "The Dreaded Spy of London," N & Q for September.

MISCELLANEOUS NEWS ITEMS

Please note that Jim Clifford's address until June will be: 7 St. Katharine's Precincts, Regent's Park, London, N. W. 1. You may be sure that he will be pleased to hear from you and that his interest in Johnson is undiminished. In a recent letter he described his visit to a study group in London, where he and other enthusiasts engaged in a thorough examination of Rasselas, taking it up chapter by chapter and discussing all aspects of the book.

Recently exhibited in London was an original oil painting of Hogarth's A Midnight Modern Conversation, now owned by the Beaverbrook Foundation, Fredericton, New Brunswick. The painting is supposed to have been made in 1733, but it is so different from the well-known print that some people suspect there may also have been another oil version, from which the print was made. Do any of you know of the whereabouts of such an original oil? As you will remember, the rosy-gilled parson at the punch bowl is reputed to represent Johnson's cousin, Parson Ford. Any further information about it would be welcomed.

From Bertram R. Davis (71 Bishop Road, Bristol 7) we learned of the recent acquisition by civic authorities of the house in Bristol in which Thomas Chatterton was born in 1752. The house has been opened as a memorial museum and will be known as Chatterton House. The opening ceremony was held on the poet's birthday, November 20, in the Undercroft of St. Mary Redcliffe. In his address on the occasion, Davis protested strongly against the wild theories concerning the manner and cause of Chatterton's death, theories which have been strengthened by modern sensational novels.

Many of you no doubt have read of the final restoration of

St. Clement Danes in the Strand. On October 19 the service of reconsecration was held in the presence of the Queen and the Duke of Edinburgh. As part of the ceremony, according to one English news report, the hymn which followed the lighting of the candles — "City of God, how broad and far" — recalled the association of Dr. Johnson, its author," with the church. We wonder how many Johnsonians this sent scurrying to their desks, to dash off letters to the editor! The hymn, incidentally, was written by an American clergyman (1822-1882) of the same name, and was printed in his collection Hymns of the Spirit (1864).

The Folger Library has just announced a program to make its materials available to a much broader audience than heretofore. It will publish concise, illustrated monographs (at 75¢ a copy) dealing with a wide variety of subjects in a scholarly but readable fashion, so that they will be useful to non-specialists. Published during recent months are the first six of what will be a continuing series: Dorothy E. Mason, Music in Elizabethan England; Craig R. Thompson, The English Church in the Sixteenth Century; Giles E. Dawson, The Life of William Shakespeare; Louis B. Wright, Shakespeare's Theatre and the Dramatic Tradition; Virginia A. LaMar, English Dress in the Age of Shakespeare; Craig R. Thompson, The Bible in English, 1525-1611. Though these titles are not of direct interest to eighteenth-century scholars, they may well prove to be of value for those of us who also teach outside the field. We hope the project flourishes and that soon the library will begin to draw upon its extensive holdings of later materials. Teachers who would like copies of the illustrative photographs in these pamphlets should write to the library. Plans are also underway to prepare (and distribute at cost) color slides, postcards, and black and white prints of the pictorial material in the collection.

We had no space in our last issue to pass along to you information about a new department recently started by University Microfilms, Ann Arbor, Mich. Its purpose is to produce, by photographic technique, one full-size copy at a time of any out-of-print book. The charge is 3¢ a page, and the books are bound at 70¢ a volume. Copyright as well as out-of-copyright books may be reprinted by permission. Though we have seen no samples, we have heard that the volumes are clear, legible, and lightweight. The service should be of great value to scholars who would like to have readily available their own copies of hard-to-get material.

We note with regret the deaths of three men who shared our enthusiasms and contributed to our knowledge of eighteenth-century letters. Johnsonians will remember Lacy Collison-Morley mainly for his earlier work, Giuseppe Baretti. During his last few years he had shifted his interests from Italy and Italian literature to the local history of Surrey and Hampshire. Hugh

Macdonald, who died recently at his home in Fyfield, Berkshire, was known to us as the author of bibliographies of Dryden and of Hobbes. Edward Aswell, whose death was very sudden, was active in making the original plans for the McGraw-Hill edition of the Boswell Papers. He had left McGraw-Hill and was with Doubleday.

Plans are now being made for the celebration next summer of the centenaries of two great English composers. The year 1959 will mark the 300th anniversary of the birth of Henry Purcell and the bicentenary of the death of Handel. Those of you who will be in London next year will be able to attend worthy performances of their works presented in their authentic forms.

Since October, The Liverpool Bluecoat Society of Arts, aided by the Gulbenkian Foundation, has been sponsoring a "Celebration of the Arts of the Augustan Age," the first in a series of three yearly "celebrations." This year it has brought to Liverpool such outstanding lecturers as J. H. Plumb, C. Day Lewis, and Sir John Summerson. In addition, three performances of The Beggar's Opera were presented, as well as an orchestral and choral concert of little-known Handel, Arne, Avison, and Boyce, and a Handel program consisting of Zadok the Priest and Acis and Galatea.

The original gravestone of Daniel Defoe, which had been removed from Bunhill Fields and was discovered only a few years ago in Southampton, has been presented by its discoverer, Mr. C. S. Davey, to the central library in the Borough of Stoke Newington, well in advance of the forthcoming tercentenary celebration of Defoe's birth in 1960.

Plans are now afoot for a new Hollywood film version of Gulliver's Travels, which will combine pictures of living actors with a three-dimensional animation process. We'll refrain from suggesting a cast for this latest effort.

Congratulations are in order for Rae Blanchard (Professor Emeritus, Goucher). At its June Commencement Exercises Goucher awarded him a Litt. D. for twenty-five years of teaching and thirty-plus years of Richard Steele.

Dr. Eileen MacCarrill (8 Fitzwilliam Sq., Dublin), a lecturer at University College, Dublin, recently defended at the Sorbonne a thesis on Les Sources Irlandaises de la Satire dans "Gulliver's Travels," done under Émile Pons.

From Chester F. Chapin (Univ. of Michigan) we received an interesting account of the NCTE meeting held in November at Pittsburgh. Of particular concern to eighteenth-century scholars

was the topic "How do we rate Johnson and Pope as poets?" which was discussed in two papers -- the first (on Johnson) by Frederick W. Hilles (Yale), the second (on Pope) by Robert W. Rogers (Univ. of Illinois). We wish we could include Chapin's complete account. All we can do here is to note that both speakers "disclaimed in their papers any attempt to 'rate' Johnson and Pope as fifth, sixth, etc. in the hierarchy of English poets," but simply tried "to demonstrate, through quotation, analysis, and comment, the general excellence of the poetry." Of particular interest, says Chapin, was Hilles's explication of the opening lines of the Vanity, in which he quoted Saintsbury's defence of the lines as deserving to be better known, and stressed the success with which Johnson "contrasts the smallness of man with the magnitude of the world." Professor Rogers emphasized Pope's excellence in the poetry of "formal elegance" and in the art of narrative. We hope soon to see these papers in print.

We must apologize to Harry W. Pedicord (Pastor, The Hiland Presbyterian Church, Pittsburgh) for failing to mention in our last issue his article in the March 1958 number of the Rylands Library Bulletin: an edition of Rylands English MS. IIII -- "Course of Plays, 1740-42: An Early Diary of Richard Cross, Prompter to the Theatres." The MS., presented in its entirety for the first time, antedates the Folger Library holdings of Cross Diaries by some five years. It records conditions and repertory at Covent Garden and Drury Lane when Garrick and Peg Woffington made their legitimate debuts, and should be of great value to all students of the eighteenth-century drama.

QUERIES

William B. Todd (Texas) would like JNL readers to help him locate the first edition, first number of the Gentleman's Magazine. He writes as follows: "Among the thirty-eight sets I have examined here and abroad the original printing of the March 1731 number is represented in five (Bristol, University of London, Princeton, Library Company, and my own copy), the February number in only one (Library Company), and January in none. Like other early editions the first issue of January presumably lacks the cut of St. John's Gate and was 'printed for the Author'." Does anyone know the whereabouts of this number?

T. N. Hanekom writes that he is working on a biography of the Rev. Helperus Ritzema van Lier and is trying to locate the Latin text of a work written by Van Lier in Cape Town in 1789. The original text was translated, at the request of the Rev. John Newton (St. Mary Woolnoth), and published under the English title The Power of Grace Hanekom possesses this translation, as well as two Dutch translations, but has been unsuccessful in finding the original Latin. References to Van Lier appear in Thomas Wright, Life of William Cowper, and in Southey's Works of

Cowper. If anyone can help Hanekom, write to him directly: P.a. N. Z. A. V., Keizersgracht 141, Amsterdam, Holland.

A JOHNSON ANECDOTE

Richard E. Quaintance, Jr. has tracked a Johnson anecdote back to its apparent source, "with sufficient difficulty to want to save others the trouble." We pass along to you the results of his researches. "Most recently," he writes, "the anecdote has turned up on page 140 of Harold W. Thompson's biography of Henry Mackenzie, A Scottish Man of Feeling (Oxford, 1931), from which I will quote it. It concerns an interview between Johnson and Mrs. Blacklock, wife of the blind poet, which occurred at the Blacklock home in Edinburgh, probably a day or two before 19 November 1773. Mackenzie, then twenty-eight and a bachelor, had just gone out, accompanied by his father, with whom he still resided, and Mrs. Blacklock had praised his filial devotion.

'They ought not to live thus together, Madam,' said Johnson.

'How can Dr. Johnson think so?' rejoined the astonished lady.

'The son, Madam, having attained the years of manhood and discretion, ought to become the master of a family for himself: the order of nature and the uses of society require that it should be so. If it were the intention of Providence, that parents and their grown-up children were to make one family, it would be less rare than we now see that it is, for them to live in harmony together.'

After much searching, continues Quaintance, "I came upon Thompson's main source, a life of Mackenzie by 'H' in Public Characters, 1802-3, pp. 359-61. 'H' doesn't say how he came by the story, but a minor source quoted in Chambers' Biographical Dictionary of Eminent Scotsmen, III, 513, is an unnamed boarder at the Blacklocks' who claimed to have been on the spot. Although Chambers was a friend of Mackenzie's, he published his portion of it some fifteen years after Mackenzie died. So neither source can be thoroughly vindicated, and 'H' is thrown under further suspicion by some hyper-ursine rudeness he attributes to Johnson, which I have not bothered to quote from Thompson. The alleged eye-witnesses are precise about the number of cups of tea they saw Johnson drink, but their reports vary from 18 to 22 or 24. I would be interested to hear what someone really familiar with Johnson's mind thinks of the opinion credited to him; the regretful contrary-to-fact condition on which it ends sounds like him to me, but as Herman Liebert points out, the business of the teacups and Johnson's curt refusal of Mr. B.'s offer of more (which I have omitted), are just the touches a faker of anecdotes

would contribute. Mackenzie himself in his Anecdotes and in a letter authenticates the meeting with Johnson at Blacklock's but no more."

SOME RECENT ARTICLES

The annual bibliography of modern studies of eighteenth-century literature is printed in the July issue of Philological Quarterly.

For the Restoration and early eighteenth century: Jackson I. Cope, "Dryden vs. Hobbes: An Adaptation for the Platonists," JEGP for July; J. A. V. Chapple, "Dorset on Dorchester," N&Q for July; Morris Freedman, "Dryden's Miniature Epic," JEGP for April; Thomas H. Fujimura, "Rochester's 'Satyr Against Mankind': An Analysis," SP for October; Charlotte Johnston, "Locke's Examination of Malebranche and John Morris," JHI for October; Wallace Maurer, "Dryden's Bad Memory and a Narrow Escape," N&Q for May, and "The Immortalizing of Dryden's 'One Immortal Song,'" N&Q for August; P. D. Mundy, "The Wife of Daniel Defoe," N&Q for July; David Ogg, "Thomas Hobbes: An Attempted Re-Assessment," Renaissance Papers, 1957; Scott C. Osborn, "Heroical Love in Dryden's Heroic Drama," PMLA for December; John C. Stephens, "Joseph Addison's 'Man Planter,'" N&Q for August; B. A. Wright, "Note on Collins's Use of the Word Springs," N&Q for May.

Concerned with Pope: Max Bluestone, "The Suppressed Metaphor in Pope," Essays in Criticism for October; W. J. Cameron, "Pope's Annotations on 'State Affairs' Poems," N&Q for July; George Sherburn, "New Anecdotes about Alexander Pope," N&Q for August.

Having to do with Swift: Anon., "A Note on Samuel Butler (1612-1680) and Jonathan Swift," N&Q for July; Pierre Dauchin, "Le Lecteur Anglais d'Aujourd'hui Peut-il Connaître Gulliver's Travels?" in Etudes Anglaises for April-June; R. A. Greenberg, "Gulliver on True Wit," N&Q for July, Myrddin Jones, "Further Thoughts on Religion: Swift's Relationship to Filmer and Locke," RES for August; Littleton Long, "Swift's Arithmetic," N&Q for May; Francis Manley, "Swift Marginalia in Howell's Medulla Historiae Anglicanae," PMLA for September; George Sherburn, "Errors Concerning the Houyhnhnms," MP for November; Robert D. Spector, "Lagerkvist, Swift, and the Devices of Fantasy," The Western Humanities Review for Winter 1958.

For the later period: A. O. Aldridge, "Condorcet et Paine: Leurs rapports intellectuels," Revue de Littérature Comparée for Jan.-March; Harold Bloom, "Dialectic in The Marriage of Heaven and Hell," PMLA for December; Alexander Boyd, "William Beckford: Do We Do Him Justice?" Folio for Jan.-March; Kalmin A. Burnim, "The Significance of Garrick's Letters to

Hayman, Shakespeare Quarterly for Spring; Patrick Crutwell, "On Caleb Williams," The Hudson Review for Spring; Geoffrey Keynes, "William Blake and John Linnell," TLS for June 13, 20; Russell Kirk, "The Conservative Revolution of Edmund Burke," Catholic World for August; Paul Miner, "William Blake: Two Notes on Sources," Bull. of the N. Y. Public Library for April; Glenn Pedersen, "Blake's Urizen as Hawthorne's Ethan Brand," Nineteenth-Century Fiction for March; Edwin E. Willoughby, "The Unfortunate Dr. Dodd: the Tragedy of an Incurable Optimist," Essays by Divers Hands (Royal Society of Literature) for 1958.

Concerned with the novel: Frank W. Bradbrook, "Samuel Richardson and Joseph Conrad," N&Q for March; Wayne Carver, "The Worlds of Tom and Tristram," Western Humanities Review for Winter 1958; Morris Golden, "The Family-Wanderer Theme in Goldsmith," ELH for September; Claude E. Jones, "The English Novel: A 'Critical' View, 1756-1785 (Part I)," MLQ for June; C. J. Rawson, "The Sentimental Hero in Fiction and Life: A Note on Jane Austen and Fanny Burney," N&Q for June.

Of general interest are: G. C. Gibbs, "Britain and the Alliance of Hanover, April 1725-February 1726," EHR for July; Helen J. Greany, "Some Interesting Parallels (Churchill's The Prophecy of Famine and O'Casey's Juno and the Pay-Cock)," N&Q for June; James W. Johnson, "The Meaning of 'Augustan,'" JHI for October; Lewis M. Knapp, "Griffith's Monthly Review as Printed by Strahan," N&Q for May; John W. Lenz, "Hume's Defense of Causal Inference," JHI for October; Robert D. Spector, "Attacks on the Critical Review in the Court Magazine," N&Q for July; Keith Stewart, "Ancient Poetry as History in the Eighteenth Century," JHI for June; John C. Weston, Jr. "The Ironic Purpose of Burke's Vindication Vindicated," JHI for June.

A CORRECTION

Spiro Peterson (Miami Univ., Oxford, O.) makes the following comment on the recent Augustan Reprint Society issue of Henry Fielding The Voyages of Mr. Job Vinegar from The Champion (1740):

"In the Introduction... the statement is made on page iii: 'The bow to Robinson Crusoe in No. 55 is Fielding's only reference to Defoe's novel.' The phrasing, here, is somewhat ambiguous. The statement is accurate if it means that this is Fielding's only reference to Defoe's novel in The Voyages of Mr. Job Vinegar. It is not accurate, however, if it means that Fielding nowhere else refers to Robinson Crusoe.

"In Tom Jones (Bk. VIII, Ch. V) Benjamin the Barber (he later turns out to be Partridge) offers Tom, after they have been drinking heartily, 'several of the best books' to read — and here Robinson Crusoe is mentioned, side by side with such

writings in English as Stowe's *Chronicle*, Pope's *Homer*, the *Spectator*, Echard's *Roman History*, the *Craftsman*, Thomas à Kempis, and Tom Brown's *Works*. This is eminently respectable company for a work by Defoe! Earlier, in Chapter I of Book VIII, Fielding makes a mocking comparison of the incredible ghost stories concerning George Villiers and 'Mrs. Veale.' He appears not to have even a glimmer that Defoe 'edited' A True Relation ... of Mrs. Veal. Here, as in his references to Robinson Crusoe, Fielding is clearly acquainted with the narratives of his predecessor. Inasmuch as the connection between these narratives of Defoe and the later eighteenth-century novel is generally slighted more than it deserves, it is necessary to keep the record straight as to the evidence of a connection that does exist."

DR. JOHNSON AND JOSEPH WARTON'S VIRGIL

Arthur Sherbo (Michigan State University) writes: "In the Advertisement to his edition of Virgil (1753) Joseph Warton expresses gratitude to Dr. Johnson 'not only for his elegant essay on pastoral poetry, but for several most judicious remarks and observations scattered thro' the whole.' If others, like myself, have wondered what these remarks and observations are, the following list will save them the labor of going through the volumes. My references are to the first edition, 1753:

- I, 38-43, Rambler 37 on pastoral poetry in its entirety
- I, 380-382, part of Rambler 178 - the moral drawn from story of Orpheus and Eurydice by the 'philosophick goddess of Boethius'
- II, 4-6 on the 'proemial lines of a poem' from Rambler 158
- III, 219-220, on the sixth book of the Aeneid from Rambler 121
- III, 363, on sound echoing sense in poetry from Rambler 92
- IV, 249, six lines from the Drury-Lane Prologue, beginning 'Then crush'd by rules, and weaken'd as refin'd.'
- IV, 430, Warton concludes his notes with a quotation from 'the penetrating and judicious author of the Rambler' (No. 176)

Since all the above notes are identified as Johnson's by Warton, I doubt that there are any other of his 'remarks and observations' in the edition. At least I saw none I would claim for him."